

©CIL 21627 ✓

✓  
MARRY ME ✓

Photoplay in 6 reels ✓

From the Play "The Nest Egg"

Screen play by Anthony Coldewey

Directed by James Cruze

Author of the photoplay (under section 62)  
Famous Players Lasky Corporation of U.S.

JUL -2 1925

Washington, D. C.

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of Famous Players Lasky Corporation

Marry Me - 6 reels

Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Marry Me	6-30-25 ©CIL 21627	

The return of the above copies was requested by the said  
Company, by its agent and attorney on the 30th day of  
June, 1925 and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.

*Fulton Brylawski*

JUL -7 1925



"Marry Me!" Is 6 Reels—5526 Feet Long

P

# PRESS

PURPOSE: To Help You Sell the Picture to

## "Marry Me!" Is Another Captivating Classic With Florence Vidor

©CIL 21627

### Rural Romance Revolves Around Pretty School Teacher Heroine

Rollicking Adaptation of Anne Caldwell's Sprightly Stage Play, "The Nest Egg," Oozes With Humor and Heart Appeal

JAMES CRUZE, producer of that mighty epic, "The Covered Wagon," and other outstanding photoplay successes, reveals in his latest Paramount production, "Marry Me!" the full flower of his delightful sense of humor and his remarkable genius for mixing laughter and tears, humor and pathos, suspense and thrills in just the right proportions.

"Marry Me!", with its homey, small-town backgrounds, its wholesome, cheerful atmosphere, its human, friendly people, its plausible, mirth-provoking situations, its tender, wistful romance and its simple, straightforward drama, represents the ideal type of motion picture entertainment.

The story was adapted by Walter Woods and scenarized by Anthony Coldewey from Anne Caldwell's popular stage play, "The Nest Egg." It centers around a pretty, New England school-teacher who finds romance through the medium of a cold storage egg! Here is one of the funniest ideas ever written into a movie plot, and the manner in which Cruze has developed and embroidered it provides laughs aplenty and fun galore.

The loving care with which the production has been handled is evidenced in the perfect cast that Cruze has assembled. Every member was chosen with an eye to his or her suitability for the particular role, and the result is natural, sincere character delineations that are true to the spirit of the story.

Florence Vidor gives a marvelously real performance as the rural heroine, and Edward Everett Horton scores a distinct personal triumph as the dyspeptic hero. John Roche and Helen Jerome Eddy, who complete the quartet of featured players, are admirably effective in their respective parts.

### Cast

Hetty Gandy.....	Florence Vidor
John Smith, No. 2.....	Edward Everett Horton
John Smith, No. 1.....	John Roche
Sarah Hume.....	Helen Jerome Eddy
Granny.....	Fanny Midgley
Norman Frisbie.....	Ed Brady
Jenkins.....	Z. Wall Covington
Mrs. Hume.....	Anne Schaefer
Jackson.....	Erwin Connelly

### Synopsis

THE story begins at a little farmhouse in a small New England town, where Hetty Gandy, a pretty school teacher, is spending her vacation. There she meets and falls in love with another boarder, John Smith.

On the night she promises to set the date for their marriage, Hetty is suddenly called away by her grandmother's illness and forced to leave without seeing him again. But true to her promise, she names the day by inscribing the date upon an egg and instructs the hired girl to give it to John for breakfast. Unfortunately, the egg finds its way into a crate being packed for market, and John never knows that Hetty did not deliberately run away.

# "MARRY ME!"

with  
FLORENCE VIDOR  
EDWARD EVERETT  
HORTON



YOU'LL fall in love with this homey Cruze comedy. An hilariously human story of a small town school teacher's quest for romance. With a typical Cruze cast of principals.

### Laugh Lines

"Marry Me!"—the hilarious tale of a cold storage egg that hatched out a glowing romance.

Is "Marry Me!" the slogan of the modern maid?

She had to get a husband in a hurry so she grabbed a—John Smith! See "Marry Me!"

Oh girls! Come and learn the matrimonial market value of a cold storage egg. See "Marry Me!"

Lives there a girl with heart so shy,  
Who never yet has longed to cry,  
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For column News

### Film

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Anne Caldwell, famous as the and the big Fred Stone successes, "Marry Me!" is based on "The Broadway stage hits.

See



# SHEET

the Picture to the Public.

To Help You Sell

## Cultivating Cruze Comedy Vidor and Edward Horton

# MARRY ME!

A  
JAMES CRUZE  
PRODUCTION

with  
FLORENCE VIDIOR  
EVERETT  
EDWARD HORTON



PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

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Column Newspaper Advertisement 4A

For

## Film Facts

### Director

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### Author

famous as the author of the Hippodrome shows and the big Fred Stone successes, "Tip Top" and "Stepping Stones," based on "The Nest Egg," another of her notable "Marry Me!" is its.

## Highlights

The comedy possibilities inherent in the theme of the story have been fully capitalized by Cruze so that from start to finish the picture is milestoned with climactic scenes and situations that will keep audiences in a perpetual state of hilarity.

One of the big laugh moments is the arrival of Horton at Miss Vidor's home. He is the wrong "John Smith." Horton is mystified at the warm welcome he gets from the townspeople, who, of course, are under the impression that he has come to marry Miss Vidor.

## PUTTING IT OVER RIGHT

The live-wire exhibitor will welcome "Marry Me!" with open arms. The story teems with exploitation possibilities, and the title lends itself readily to every conceivable type of tie-up. The ideas suggested in this column are not dependent upon any locality—they are as easily adaptable to the small town as to the big city.

The title suggests a stunt: a wedding on the stage. If you can learn through friends or the local paper or the marriage license clerk of a young couple who plan to get married just about the time you play this picture, see them and try to persuade them to be married on your stage, in the presence of the audience.

As an inducement for the couple to accept this publicity, try to get some of the local merchants to donate articles to help furnish a home. The merchants will get plenty of free advertising out of their gifts. If the local furniture dealer agrees to donate a bed, have him place it in his window for several days, with a sign telling people he is donating it to the couple to be married on the stage of the Rialto Theatre on the first night of "Marry Me!" Let the other merchants do the same thing.

The marriage ceremony itself should be handled in a very dignified, impressive manner, so that the couple, their relatives and friends will have no cause for complaint.

**Ballyhoo**—dress a half a dozen men in evening attire—high hat, full dress suit, flower in lapel, cane, etc.—and send them around town with a sign on their backs, "Marry Me!" at the Rialto Theatre.

**Teaser**—Run this in your newspaper under the heading "Personal:" "My name is Hetty Gandy. I am young, pretty and clever. I want some nice boy to marry me. Please call" (insert telephone number of the theatre).

Or run in the "Lost and Found" column: "I will pay a liberal reward to the person giving information regarding the whereabouts of John Smith. He promised to marry me. Communicate with Hetty Gandy; call (insert telephone number of theatre)."

**Contest**—offer modest prizes for the best letter of not more than 250 words on the question: Should the modern girl be permitted to propose? Should she be given the right to say "Marry Me!"?

**Send out eggs** with "Marry Me! Hetty Gandy" written on them.

**Tie-ups**—with every merchant who sells to newlyweds by means of a card in the merchant's window.



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On the night she promises to set the date for their marriage, Hetty is suddenly called away by her grandmother's illness and forced to leave without seeing him again. But true to her promise, she names the day by inscribing the date upon an egg and instructs the hired girl to give it to John for breakfast. Unfortunately, the egg finds its way into a crate being packed for market, and John never knows that Hetty did not deliberately run away.

Five years go by while Hetty patiently waits for John. Her grandmother, fearful she will become an old maid, urges her to marry the village grocer, but the optimistic girl refuses to give up hope. And at last her long wait is rewarded! She receives a telegram, signed John Smith, advising her that he has received the egg and will arrive on a certain day to take her away with him.

To Hetty the message means but one thing—that she is going to be married. The entire community rejoices in her good fortune and showers her with wedding gifts.

John Smith arrives in due time—in the midst of a surprise party given for Hetty—and nothing but a strong heart saves the girl from dropping dead at first sight of him. He is not her John Smith at all! He is merely another one of the 250,000 John Smiths in America—a chronic dyspeptic and a pure food crank to the bargain.

Hetty's egg has brought matters to a climax. By the date on the shell he has proof that it has been in cold storage for five years and he wants Hetty to return with him to the city to appear as chief witness in his suit, against the commission merchant who sold him the egg.

Poor Hetty! She feels sure she will become the laughing stock of the town! But granny comes to her rescue with the suggestion that she go with Smith, act as witness for him and return a week later with the explanation that they had separated. The true circumstances are explained to Smith who promises to enter into the deception to save Hetty from embarrassment.

From the time they start for the city complication after complication piles up. To friends they meet on the train they are forced to say they are going to the city to be married. At the hotel in the city they find the same friends, and are compelled to register as "John Smith and wife." They sit up all night in their room, hoping to escape the next morning, only to meet their friends in the court room.

Under oath Hetty is compelled to admit she is single, which, of course, is a tremendous shock to the townspeople who are present. The minute the trial is over Hetty decides to return home, but much to her surprise, John Smith proposes to her. The very fact that she has learned to love the pure food crusader prompts Hetty to refuse him because of the fear that he only feels sorry for her. But when he convinces her that his love is real, Hetty realizes that her troubles are over and romance has come to her at last.



**Y**OU'LL fall in love with this comedy. An hilariously humorous story of a small town school teacher's quest for romance. With a typical Cruze cast of princely players.

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Lives there a girl with heart so shy,  
Who never yet has longed to cry,  
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What every old maid would like to hear—"Marry Me!"

"Marry Me!"—the comic adventures of a pretty girl who went husband-hunting with an egg.

Has the 1925 girl the right to say "Marry Me!"?

What happens when the wrong Smith gets the right egg? See "Marry Me!"

The Battle Cry of the Republic—"Marry Me!"

"Marry Me!"—the sprightly story of a small-town school teacher who was proficient in readin', 'ritin' and 'rithmetic but deficient in romance.

Imagine Cupid in the guise of a cold storage egg! See "Marry Me!"

She expected John Smith with a wedding ring. He arrived with a cold storage egg! Of course it was another John Smith—and that's where the fun begins!

It's a Main Street romance could never happen on Avenue.

Is there a fourth "R" in teacher's life?

"Marry Me!" would be a wooden Indian!

Column News

## Film

**J**AMES CRUZE, at the top of his career, can picture a nature picture "The Covered Wagon" or a hoarse production "The Goose and the Gander." The production is remembered as a masterpiece of genius, so that it has not been forgotten.

Anne Caldwell, famous as the author of "The Goose and the Gander," and the big Fred Stone, based on "The Goose and the Gander," is the Broadway stage hit.

Walter Woods, who wrote the previous production, is the author of the scripts of Cruze.

Florence Vidor, Jerome Eddy, and Karl Brown, titled Miss Vidor, are the stars.

Some one has said that the picture she brings to the part can register. only a true artist can register. most finished act in "To the Lighthouse" but he does his best work in this. player of recognized ability and universal appeal. Jerome Eddy, a peer in the position.

Karl Brown, who has photographed "The Covered Wagon" including "The Goose and the Gander."

A wholesome, humorous and entertaining town school teacher's life.





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*Send out eggs with "Marry Me! Hetty Gandy" written on them.*

**Tie-ups**—with every merchant who sells to newlyweds by means of a card in the merchant's window: "Say Marry Me! to her, then come to us for your furniture," or "then come to us for the ring," or "When he says Marry Me! come to us for your trousseau," etc.

**Lobby display**—borrow several crates of eggs from your local grocer and place them in your lobby with a sign reading: "GIRLS, here's a brand new way of getting a husband. See 'Marry Me!' and learn how Hetty Gandy, the pretty little school teacher in the story finds love and happiness through the medium of an egg. If, after seeing the picture, you want to try the idea, ask for an egg as you leave the theatre."

**Mail campaign**—send postal cards to the female school teachers of your town with the following wording: Dear Miss Soandso:—As a school teacher, you are interested in the three R's, readin', ritin' and 'rithmetic. But as a woman, romance is the most important "R" in your life. That is why you will enjoy "Marry Me!" at the Rialto Theatre. It's a wholesome comedy of a pretty school teacher who finds romance through the medium of a cold storage egg! James Cruze, the famous producer of "The Covered Wagon" directed it, and the notable cast includes Florence Vidor and Edward Everett Horton. Yours for fun.....

**You can get special novelty wedding rings on this picture at your local Paramount exchange. Ideal for exploitation tie-ups of all kinds.**

Column Newspaper Advertisement 4A

# Film Facts

## Director

**JAMES CRUZE**—at the top of the list of producers making American pictures. His versatility is amazing and his knowledge of human nature profound. Whether it's an epic like "The Covered Wagon" or a homey type of film such as "Merton of the Movies," "The Goose Hangs High" or "Marry Me!", he makes the production with his own inimitable brand of genius, so that it is remembered long after other photoplays have been forgotten.

## Author

**Anne Caldwell**—famous as the author of the Hippodrome shows "Tip Top" and "Stepping Stones." and the big Fred Astaire based on "The Nest Egg," another of her notable Broadway stage hits.

## Scenarists

**Walter Wood**—who made the adaptation, and Anthony Coldewey, who wrote the screen play, have been responsible for most of the previous productions.

## Featured Players

**Florence Vidor**, **Edward Everett Horton**, **John Roche** and **Helen Jerome Eddy**.

Some one has said that a picture fits her like a glove. As "Hetty Gandy" in this picture she brings to the part the lights, shadows and feeling that can register. "Eddie" Horton is today one of the only true artists on stage or screen. He gave an excellent account of himself in "To the Ladies" and "Ruggles of Red Gap," but he does his best work in this production. John Roche is another player of recognized ability and established popularity, and Helen Jerome Eddy is universally acknowledged as an actress without a peer in the position of character roles.

## Cameraman

**Karl Brown**—who has photographed all of the Cruze productions including "The Covered Wagon."

## Type of Story

A wholesome, humorous and tremendously human story of a small town school teacher's search for romance and how she finds it through the medium of a cold storage egg. The picture gives a sympathetic and accurate picture of American life, and sympathetically depicts the lives of the average folks who live in small towns.

entertainment purposes only. It is a heart interest is the basis of the picture. The characteristic skill injected into the picture lift the picture out of the ordinary.

## Highlights

The comedy possibilities inherent in the theme of the story have been fully capitalized by Cruze so that from start to finish the picture is milestoned with climactic scenes and situations that will keep audiences in a perpetual state of hilarity.

One of the big laugh moments is the arrival of Horton at Miss Vidor's home. He is the wrong "John Smith." Horton is mystified at the warm welcome he gets from the townspeople, who, of course, are under the impression that he has come to marry Miss Vidor.

The girl's efforts to keep her friends from learning the truth develop unexpected and amusing complications. On the train going to the city, Horton and Miss Vidor meet mutual friends to whom they are forced to say they are to be married in the city.

The hotel scenes are extremely humorous. Pretending to be newlyweds, they learn, can bring surprisingly embarrassing results.

There is a strong undercurrent of pathos in the court room episode where Miss Vidor, in the presence of the townspeople, testifies under oath that she is still a single woman.

Even the most blasé film-goer will sigh with relief when Horton, realizing he loves Miss Vidor, proposes, thus saving her from the cruel infliction of the gossips.

The small-town wedding festivities, with the village cut-up displaying his tricks, is typical Main Street stuff, and is an interesting sidelight on the life of the average American community.

You always feel the action. The motif and the characters get right under your skin, and you worry with them and exult with them as the comedy and drama is projected on the screen.





# FILL THAT SPACE W



With  
**FLORENCE VIDOR**  
**EDWARD EVERETT**  
**HORTON**

## "MARRY ME!"

a **JAMES CRUZE** production  
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

**MARRY ME!"** And what did she say? A comedy of the two most fatal words in the English Language.

Made by the producer of "The Covered Wagon."

*A Paramount Picture*



Three-column Newspaper Advertisement 3A

### Novelty Wedding Rings

**YOU** can get novelty wedding

away and tie-up purposes at your nearest Paramount exchange at \$1.75 a gross (this is actual cost).

Here's something to get people talking about "Marry Me!" It's a new advertising angle that's bound to sell seats.

Tie tags on them with your theatre announcement, etc.

### TRAILER

National Screen Service, Inc., issues an excellent Service Trailer on "Marry Me". See Price List, Page 4.

### CROSS WORD PUZZLE



James Cruze  
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From the play, "The Nest Egg"  
Adapted by Walter Woods

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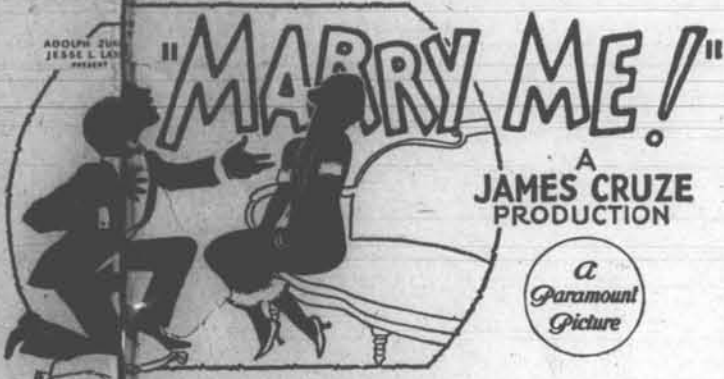
R I A L T O



**"MARRY ME!"**  
A JAMES CRUZE PRODUCTION  
ZUKOR AND JESSE L. LASKY  
ALONG!



an Supplementary Press Ad 2AS



RIALTO

SCRAMBLED romance — or what happened when the wrong John Smith showed up.

A rollicking rural romance by the man who made "The Covered Wagon" and "Beggar on Horseback."

With Florence Vidor and Edward Everett Horton.

From the play, "The Nest Egg", - - by Anne Caldwell  
Adapted by Walter Woods—Screen play by Anthony Coldewey

Two-column Supplementary Press Ad 2ASX

## WHO'LL TAKE ME?

ADOLPH ZUKOR  
JESSE L. LASKY  
PRESENT

A  
JAMES  
CRUZE  
PRODUCTION

A  
Paramount  
Picture



# MARRY ME!

WITH  
FLORENCE VIDOR EDWARD EVERETT HORTON

HERE'S YOUR CHANCE!—to see the screen's comedy classic.

The story of a girl who said she was married and had to "show 'em."

From Anne Caldwell's stage success, "The Nest Egg."

Adapted by Walter Woods—Screen play by Anthony Coldewey

Two-column Press Advertisement 2A

## AD OR PROGRAM PARAGRAPHS

A cool, refreshing comedy romance.

The story of a single girl who said she was married — and then had to make good.

A Cruze comedy—and that means a classic.

Made by the producer of "The Covered Wagon."

I can cook and I can sew—  
Marry me;  
You can bet I'm not so slow—  
Marry me;  
I've an Irene Castle toe  
And I'm set to up and go;  
Treat me nice and watch me glow—  
MARRY ME!

The story of a girl who laid an egg in a love nest.

Suppose a sweet brown-eyed, warm-lipped maid snuggled up to you and said—MARRY ME!

"Marry Me!"—and before she knew it she had two husbands.

She told the town she was married—so she had to find herself a husband.

The story of a twelve o'clock girl in a nine o'clock town.

The romance of a butter and egg man.

There are 38 ways of proposing to a girl—and this is the 39th!

What did YOU say when he said—"MARRY ME!"

She started right out after dinner and had to have a husband by morning!

RIALTO



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A JAMES CRUZE PRODUCTION  
ZUKOR and JESSE L. LASKY  
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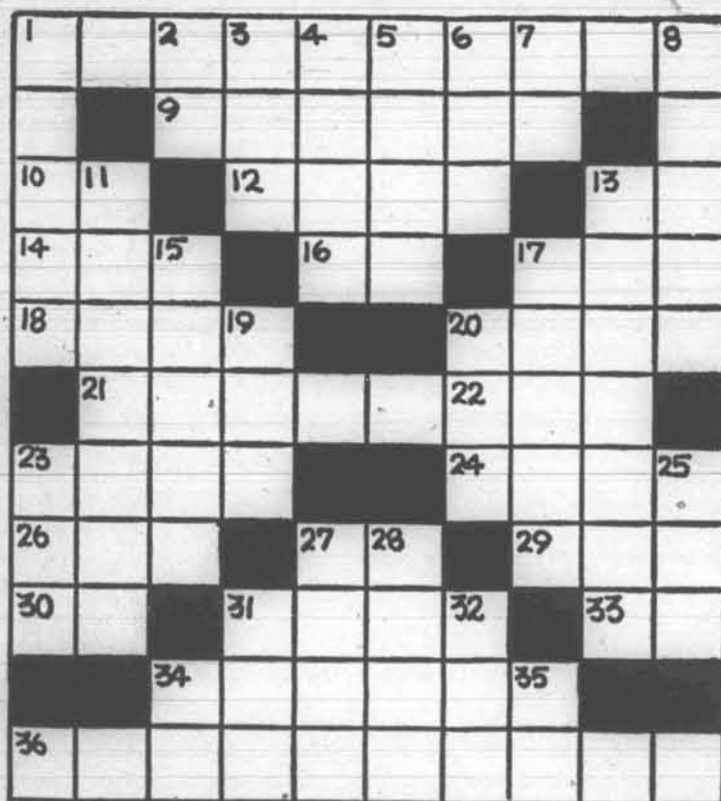
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## TRAILER

National Screen Service, Inc., issues an excellent Service Trailer on "Marry Me". See Price List, Page 4.

Be sure to mention number when ordering curtains or mats.

## CROSS WORD PUZZLE



### HORIZONTAL

1. First and last name of director of "The Covered Wagon"
9. Nears (poetical)
10. College degree (abbr.)
12. Restraints
13. Street (abbr.)
14. Unit of measuring electrical resistance
16. Personal pronoun
17. Saint (abbr.)
18. A vehicle
20. Mister (German)
21. To water by artificial ditches
23. Belonging to her
24. Expensive
26. Masculine nickname
27. Hush
29. Australian bird
30. Manuscript (abbr.)
31. An astringent medicinal preparation
33. Stannum (abbr.)
34. All human beings under the same government
36. First and last name of actress in "Covered Wagon"

### VERTICAL

1. A bodice frill
2. Parent
3. Finish
4. A fissure
5. Arrived
6. Railroads (abbr.)
7. Pronoun
8. To come in
11. Cries
13. Small bodies of water
15. Wed
17. A piece of furniture
19. Married woman's title (abbr.)
20. Owned
23. A personal pronoun
25. Sprint
27. Not quick
28. An Indian tribe
31. Copper
32. Measure of cloth
34. Mixed type
35. Ella Scotch (abbr.)

MARRY ME

Two-column Press Advertisement 2AX



EDWARD EVERETT HORTON IN THE PARAMOUNT PICTURE "MARRY ME!"

Production Mat 1PA

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**"MARRY ME!"**  
A JAMES CRUZE PRODUCTION  
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

COME ALONG!—  
If you're looking for the season's comedy find.  
A Cruze comedy—and that means a classic.

One-column Press Ad 1A



FLORENCE VIDOR AND EDWARD EVERETT HORTON IN THE PARAMOUNT PICTURE "MARRY ME!"

Two



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A rollicking rural romance by the man who made "The Covered Wagon" and "Beggar on Horseback."

With Florence Vidor and Edward Everett Horton.

From the play, "The Nest Egg", - - by Anne Caldwell  
Adapted by Walter Woods—Screen play by Anthony Coldewey

Two-column Supplementary Press Ad 2ASX

# MARRY ME!

FLORENCE VIDOR WITH EDWARD EVERETT HORTON

HERE'S YOUR CHANCE!—to see the screen's comedy classic.

The story of a girl who said she was married and had to "show 'em."

From Anne Caldwell's stage success, "The Nest Egg."

Adapted by Walter Woods—Screen play by Anthony Coldewey

Two-column Press Advertisement 2A

Be sure to mention number when ordering cutouts or mats.

## AD OR PROGRAM PARAGRAPHS

A cool, refreshing comedy romance.

The story of a single girl who said she was married — and then had to make good.

A Cruze comedy—and that means a classic.

Made by the producer of "The Covered Wagon."

I can cook and I can sew—

Marry me;

You can bet I'm not so slow—

Marry me;

I've an Irene Castle toe

And I'm set to up and go;

Treat me nice and watch me glow—

MARRY ME!

The story of a girl who laid an egg in a love nest.

Suppose a sweet brown-eyed, warm-lipped maid snuggled up to you and said—MARRY ME!

"Marry Me!"—and before she knew it she had two husbands.

She told the town she was married—so she had to find herself a husband.

The story of a twelve o'clock girl in a nine o'clock town.

The romance of a butter and egg man.

There are 38 ways of proposing to a girl—and this is the 39th!

What did YOU say when he said—"MARRY ME!"

She started right out after dinner and had to have a husband by morning!

RIALTO



"MARRY ME!"  
A JAMES CRUZE PRODUCTION  
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

COME ALONG!—if you're looking for the season's comedy find.

A Cruze comedy—and that means a classic.

One-column Press Ad 1A



FLORENCE VIDOR AND EDWARD EVERETT HORTON IN A SCENE FROM THE PARAMOUNT PICTURE "MARRY ME!" - A JAMES CRUZE PRODUCTION

Three-column Production Mat 3P





# PUT THE PICTURE ON

## Advance Stories

### New Cruze Comedy Coming to Rialto

THE new Paramount comedy, which opens at the Rialto next Sunday, bears the directorial stamp of James Cruze and has the somewhat intriguing title of "Marry Me!" This promising combination is further reinforced by a tip-top cast, featuring such likeable players as Florence Vidor, Edward Everett Horton, Helen Jerome Eddy and John Roche.

The action of the story develops amidst rural surroundings, and has to do with the matrimonial misadventures of a small town school teacher, whose desire for romance gets her into all sorts of amusing complications.

Hetty Gandy, around whom the plot centers, falls in love with John Smith, a fellow boarder, while she is on her vacation. On the very evening he asks her to marry him and name the day, she is called home by the sudden illness of her aunt. Forced to leave without seeing him, she names the day by inscribing the date upon an egg and leaves it with the hired girl with instructions to give it to John for breakfast.

Unfortunately, the egg finds its way into a crate being packed for shipment, and John never knows that Hetty did not deliberately slip away. The years roll on as the years have a habit of doing, while Hetty patiently waits for the lover that never comes.

Then one day, she receives a telegram, signed John Smith, advising that her egg has been received and he is coming to take her back to the city with him. To Hetty, the message means but one thing—that she is going to be married, and great preparations are made for the wedding. The entire community rejoices in her good fortune and showers her with gifts.

Hetty's feelings may be imagined when the John Smith who arrives turns out to be a perfect stranger, and not the lover she was expecting. This second John Smith is a pure food crusader, and Hetty's egg has brought matters to a climax. By the date on the shell he has proof that it has been in cold storage for five years, and he wants Hetty to return with him to the city to appear as chief witness in his case against the commission merchant who sold him the egg!

Hetty's efforts to keep the townspeople from learning the truth develop a host of hilarious situations that form the largest and most exciting part of the picture.

### "Marry Me!" Rural Romance, at Rialto

James Cruze, whose directorial achievements have won him a place in the Motion Picture Hall of Fame—figuratively speaking, since, as yet, there is no such institution in the movies—has recently completed another Paramount production, which prerelease advices are hailing as "a comedy classic."

"Marry Me!" is the title of his latest producing effort and local film enthusiasts may look forward to seeing it soon because the Rialto Theatre will offer it as its principal photoplay attraction beginning next Sunday.

According to those who have been privileged to get an advance peek at "Marry Me!", Cruze's knack of humanizing stories on the screen, his genius for balancing humor with pathos, his knowledge of rural American life, and his uncanny ability to fit a player perfectly for every role, have never before been better illustrated.

The story, adapted from "The Nest Egg" by Anne Caldwell, one of the big stage hits of a few seasons back, revolves around a lovely little school teacher whose pursuit of romance leads her into many surprising and unexpected adventures with

## "Marry Me!" Is True to Rural Types

### New Cruze Comedy Classic Graphic Representation of Small Town Life

CHARACTERIZING, not caricaturing, American rural people was the task performed by James Cruze in filming his newest Paramount production, "Marry Me!" for which a small town locale serves as a background.

Cruze, the master of "human humor," has met with unvaried success whenever called to put on the screen a representation of rural American life. The secret, which he declares is not a secret—only common sense, is to show people as they really are.

According to the man who made "The Covered Wagon" and dozens of other outstanding photoplays, to caricature rural characters would serve to weaken a picture because it would rob it of accuracy and realism.

"People in small towns, at least, realize there is an outside world," pointed out Cruze, "and it is surprising how down to the minute their knowledge of outside affairs is. On the other hand, a large percentage of our population in our largest city, New York, is convinced that the world is bounded by the East and Hudson rivers."

Cruze always demands naturalness and in "Marry Me!" he exacted it from every member of the company. The result is that the various players interpret their roles with an earnestness, a sincerity and spontaneity that leaves no room for any criticism.

"Marry Me" was adapted from the popular comedy stage play, "The Nest Egg," by Anne Caldwell. It mirrors in delightful style the many humorous complications in which a lovely little school teacher becomes involved when she fools her home town into believing that she is going to be married.

Florence Vidor, whom some one has aptly termed "the patrician of the screen," plays the part of the romantic school teacher; Edward Everett Horton has the leading male role; and Helen Jerome Eddy and John Roche complete the quartet of featured favorites.

### Apple Pie Art Revealed In Latest Cruze Comedy

The most compelling scene ever directed by James Cruze, creator of "The Covered Wagon" and countless other screen plays, is included in his forthcoming Paramount production, "Marry Me!", which is to begin its local engagement at the Rialto Theatre next Sunday. Cruze himself is authority for this statement.

The episode which the famous producer accords first honors is a simple one. It shows silver-haired Fanny Midgley, one of the most beloved old ladies in motion pictures, making and baking three apple pies. Every detail of this old-fashioned showing of culinary feats was recorded by the camera. Cruze never before had been known to linger in the making of a scene but this time he did.

There was magic in the manner in which Miss Midgley's fingers went about the task of pie making that hypnotized Cruze as it did every one else on the set. The artistic effort represented by a great painting is no greater than the skill with which the actress made apple pies, an art in which American grandmothers especially excel.

And because the stove used on the set was the real and workable kind, after the scene had been finished, Miss Midgley just went ahead and made three real pies, not enough to go around to everyone in the immediate vicinity, but enough to prove beyond a doubt that her list of accomplishments includes more than just screen acting.

"Marry Me!" is a charming rural comedy-romance with all the heart throbs, humor and homey thrills that

### Cruze Is Camera-Shy!

He makes 'em but he just won't pose for 'em!

James Cruze, the famous Paramount director, who has more screen successes to his credit than a porcupine has quills, is the most camera-shy man in the world of the cinema.

As the producer of "The Covered Wagon" and a half a hundred other meritorious productions, Cruze has directed thousands of players in the making of millions of feet of film. And yet, when he is requested to face the camera it takes more persuasion and effort than is usually required to drag a growing boy into a photograph gallery to have his picture taken in his confirmation suit.

Aside from the fact that he is naturally bashful, the Cruze idea is that the spotlight and glory belong to the players rather than the director.

"Marry Me!", his latest comedy classic, opens at the Rialto next Sunday. It is a heart-warming, humorous and wholesome story of a small-town school teacher who finds romance through the strange medium of a cold storage egg. Florence Vidor, Edward Everett Horton, John Roche and Helen Jerome Eddy are the featured players.

### "Be Yourself!" Is Film Star's Success Recipe

Edward Everett Horton, stage and screen star, who is one of the chief laugh-provokers in James Cruze's latest Paramount comedy, "Marry Me!", now playing at the Rialto Theatre, confesses to having many pet aversions, chief of which is affected people.

"I just can't talk to them," admits Horton, "and when I come in contact with them and they start acting, as it were, I am tempted to sound the clarion call and yell:

"Be yourself, you are among friends!"

"It seems so unnecessary," adds Horton, "for the greatest charm in the world and the surest recipe for success, to my way of thinking, is naturalness."

Horton's own career bears eloquent testimony to the truth of what he preaches. His rapid rise in popularity and prestige with the picture-going public has been due to his lack of affection and the sincerity with which he portrays every role entrusted to him.

In "Marry Me!" he plays the part of a chronic dyspeptic whose zealous efforts in the cause of pure food involve him in a delightful romance with a small-town school teacher. Florence Vidor, John Roche and Helen Jerome Eddy are also featured.

### Veteran Stage and Screen Player in New Cruze Film

She's just a wee little grey-haired lady, a real veteran of the stage and the screen, and she's playing a sweet, kindly grandmother role in "Marry Me!", the new James Cruze comedy for Paramount, which opens at the Rialto next Sunday.

Fanny Midgley is her name and that name must recall a flood of memories of other days to the old times.

Originally of the "varieties," the forerunner of our modern vaudeville, Fanny Midgley toured the world with her husband in a vaudeville act, with a record of playing in every city of the civilized globe and with the added record of translating the dialogue into eight different languages.

She loves to reminisce of the days when she was on the speaking stage with Henry Miller in "The Great Divide," with Maclyn Arbuckle in "The Country Chairman," and wistfully recalls that she was the dashing ingenue with the original "Brown's In Town" and "What Happened to Jones" companies.

As the lovable grandma in "Marry Me!", she adds another appealing characterization to the hundreds of



FLORENCE VIDOR IN  
THE PARAMOUNT  
"MARRY ME!"  
Production Mat 1PB

MAKING a school teacher the heroine of a picture produced by James Cruze in "Marry Me!" his latest Paramount comedy feature.

There have been thousands of school teacher heroines, official heroines—flapper heroines, romance heroines, every walk of life have been transcribed to the screen. But the school teacher heroine has been overlooked.

"Marry Me!" is a change in this unfortunate situation, and makes an admirable champion for the reading sisterhood. "Marry Me!" is a story of a school teacher who finds romance through the strange medium of a cold storage egg. The story was adapted from Anne Caldwell's sparkling "The Nest Egg" and pictures the side-splittingly funny and romantic school teacher who finds love and happiness in a rather unique way.

### Cruze Produces of A Goal

On the special occasion of the opening of the new Paramount production, "Marry Me!", the young actors and actresses who are to be featured in the picture are being introduced.

In the musical singled out by Fanny Midgley, one of the most beloved old ladies in motion pictures, making and baking three apple pies. Every detail of this old-fashioned showing of culinary feats was recorded by the camera. Cruze never before had been known to linger in the making of a scene but this time he did.

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## A "Comedy" Secret!

"What is the secret of your success with the comedy type of picture?" was the question fired at James Cruze, the noted Paramount director, by a newspaper reporter the other day at the Hollywood studio.

"My second cameraman", was the wholly unexpected and somewhat startling reply.

And thus there came to light another carefully guarded directorial secret.

In every photoplay embodying comedy scenes which Cruze has produced, those watching him direct the humorous episodes have never failed to notice that just before he orders "cut," he turns his back on the players and stares intently at his second cameraman.

"If Jimmie Murray laughs, the populace will laugh," explained Cruze, "and the hunch has never gone wrong."

Murray had many opportunities to vindicate the judgment Cruze has in him as an "audience" during the making of "Marry Me!", the latest Cruze production, featuring Florence Vidor, Edward Everett Horton, John Roche and Helen Jerome Eddy.

The story deals with the hilarious trials and tribulations of a pretty school teacher whose search for romance involves her in all sorts of comic complications.

## Laughter Is Health Aid Says Screenite

"A good laugh is the greatest tonic in the world. People should laugh more. They will be healthier if they do."

So saith Edward Everett Horton, star of stage and screen, who contributes to the comedy moments in James Cruze's amusing rural romance, "Marry Me!", coming Sunday to the Rialto.

"There is nothing of more vital interest to folks than their personal feelings and reactions, whether they are happy or not," deposes Horton. "The most important thing in life is to be able to laugh and laugh heartily."

Horton is himself a living example of the efficacy of laughter. His sunny disposition has endeared him to all Hollywood. He has the happy faculty of getting keen enjoyment out of everything worth while. Incidentally, this "philosophy of laughter," which he has evolved, is one of the prime reasons why Horton prefers to play comedy roles.

Yet, paradoxical as it may sound,

his part in "Marry Me!" is that of a chronic crank, whose disposition and stomach have been soured because of impure food. In the course of his legal fight on the commission merchants who sold him cold storage eggs, he enlists the help of a pretty school teacher, and thereby gets himself into all sorts of romantic complications.

The story was adapted from "The Nest Egg", a famous Broadway stage success by Anne Caldwell. Florence Vidor has the leading feminine role opposite Horton, and the other featured players include Helen Jerome Eddy and John Roche.

## Film Folk Launch Shakespeare Club

The anniversary of Shakespeare's birth, April 23, was celebrated by Anne Schaefer, noted film character actress, by a dinner given at her Hollywood home to a number of friends who were formerly Shakespearean players.

Especially invited guests included Florence Vidor, Edward Everett Horton, Helen Jerome Eddy and John Roche, featured members of James Cruze's latest Paramount comedy, "Marry Me!", in which Miss Schaefer plays an important role. A decade ago Miss Schaefer toured

## Cruze Gets Thrill Not In Picture

### Noted Paramount Director Takes Involuntary Wild Ride but Escapes

THE next time James Cruze finds himself and his automobile stalled at night in a rainstorm he's going to stay stranded. It's safer.

The noted Paramount director was hurrying back to Hollywood from Santa Barbara one night during the filming of "Marry Me!", his latest comedy production. It was darker than the inside of an empty pocket-book and rain was coming down as thick and fast as a real California storm could make it.

Cruze came to a dip in the road and a moment later was ploughing through a miniature lake that ran over the running board. Then the carburetor or something else filled with water and the machine halted. Cruze brought out a moist cigar, coaxed a moist match to burst into flame and then sat back stoically to wait.

Possibly a quarter of an hour later he heard a voice and peering out into the rain he found another car alongside and its driver asking him if he wanted a tow. The film director responded to the invitation with alacrity, and immediately waded into the water to hook the two machines together with a tow-rope.

Seventeen gray hairs made their appearance under the famous film maker's cap during the next hour. The first aid man ripped into the pitch-black night at forty miles an hour and did better than that on the straightaways. The horn on Cruze's car was out of order and he could not possibly have made himself heard by shouting. Besides, he was too busy trying to keep on the road and steering toward the leading machine's tail light.

Traffic finally forced the good samaritan to slow down near a railroad crossing on the outskirts of Los Angeles. Here Cruze took a long chance by jumping out of his own machine, running up and collaring his benefactor.

The amateur racing pilot's face registered blank surprise, then understanding slowly dawned on him and a happy smile spread o'er his countenance.

"I guess I clean forgot you, brother," he apologized. As quickly as he politely could, Cruze thanked his unknown friend, and heaving a sigh of relief for having lived through the ordeal, hastened to the task of untying the tow rope.

One slip of the hand by either man, one defective tire, one washout in the road, and some other director would have been called upon to complete the job of producing "Marry Me!"

## Simple Scenes Hardest to Portray Asserts Director

James Cruze gave twice as much attention to the filming of the small town wedding scene that is one of the features of "Marry Me!" his newest Paramount comedy production, than he found necessary to devote to the "big moment" episodes.

Every detail relative to the appearance of the room in which the home wedding takes place was weighed and discussed as carefully as though it were the interior of a famous French cathedral. The place was dressed gaily with a bower of flowers in one corner and festoons of ribbons draped over the light fixtures and the chromos on the walls. Through an arch in the background could be seen tables laden with home-cooked delicacies.

Each person appearing in this scene was selected with extreme care and the same meticulous attention was given their clothes. While Cruze wished to give the wedding a light, humorous air, he was careful, as always, not to make the players caricatures of the persons they represented.

## Press Reviews

### (Review No. 1)

**MARRY ME!**, this week's offering at the Rialto, is a cracker-jack situation comedy, expertly directed, and delightfully enacted by a spirited cast of players who prove wholly adequate to the demands the story makes upon their individual and collective histrionic ability.

James Cruze, the director, has every reason to point to his latest screen creation with considerable pride, for it is a worthy successor to the many fine productions he has turned out in the past.

"Marry Me!" was adapted by Walter Woods and scenarized by Anthony Coldewey from Anne Caldwell's popular stage play, "The Nest Egg." It is a wholesome, humorous and tremendously human story of a small town school teacher's search for romance and how she finds it through the strange medium of a cold storage egg.

The comedy possibilities inherent in the plot have been fully capitalized by Cruze so that from start to finish the picture is milestoned with laugh-convulsing scenes and situations that keep audiences in a perpetual state of hilarity.

On the technical side, the production, with its homey settings and small town backgrounds, gives a true representation of rural life, and sympathetically depicts the typical doings and goings-on of the folks in the average American community.

The uniformly meritorious acting of the distinguished cast is one of the photoplay's most outstanding features. Florence Vidor, as the lovable and beautiful schoolmarm, gives a sincere and restrained performance; Edward Everett Horton covers himself with comic glory as the dyspeptic hero; Helen Jerome Eddy is always in character, and John Roche makes the most of the "bit" that falls to his lot.

"Marry Me!" would make even a wooden Indian laugh! By all means see it!

### (Review No. 2)

Comedy and laughter reign supreme at the Rialto all this week for James Cruze's latest Paramount production, "Marry Me!" is being shown at that theatre to appreciative audiences.

"Marry Me!" is a comedy, pure and simple. It was created for entertainment purposes only. And since heart interest is the basis of all good comedy, Cruze has with profound understanding and skill injected into it all those intimately human touches that lift the picture out of the make-believe into the real!

Originality in movie plots is rather rare and for that reason alone this photoplay deserves a blue ribbon award. Imagine a pretty small town school teacher waiting five years for her fiancé, John Smith. Picture her excitement when she receives a telegram one day saying that he is coming. And then consider her humiliation and embarrassment when John Smith arrives, not with a wedding ring, but with a cold storage egg! Of course, it's another John Smith—and that's where the fun begins!

Cruze is in a class by himself when it comes to extracting the maximum amount of laughs out of a story and in "Marry Me!" he hasn't overlooked a single opportunity. You always feel the action. The motif and characters get right under your skin, and you worry with them and exult with them as the humor and pathos is projected on the screen.

As in all Cruze productions, the acting is everything that it should be. Florence Vidor is perfectly cast as the sweet, appealing heroine; Edward Everett Horton gives a decidedly convincing performance as the pure food crusader; and Helen Jerome Eddy and John Roche are admirably effective in their respective roles.

"Marry Me!" is the type of cheerful entertainment that is good for anything that ails you!

## Film Version of Stage Hit Rapid Fire Comedy



FLORENCE VIDOR IN  
THE PARAMOUNT  
"MARRY ME!"

Production  
Mat 1PB

**M**AKING a school teacher the heroine of a picture is the innovation introduced by James Cruze in "Marry Me!" his latest classic now playing at the Rialto Theatre.

There have been a few girl heroines, pretty heroines, official heroines, and a few happier heroines, but the heroine from the side of the school teachers has never been grossly overlooked.

"Marry Me!" is a picture about a girl situation, and change in this unfunny Florence Vidor, as the school teacher, makes an admirable champion for the readin', ritin' and 'rithmetic. To be sure it takes her time to bring the marriage into the picture, but that is due to circumstances over which she has no control, rather than to any lack of ability. The story was adapted from Anne Caldwell's sparkling "The Nest Egg" and acts the side-splittingly romantic school teacher and happiness in a day.

## Cruze Produces of A ema Players

On the special occasion of the opening of the picture, well as veterans David Belasco

In the musical "Follies" out by F. B. O. is famous "Follies" of every pretty girl can sing and dance to adopt a professional

In the movies, James Cruze produces that the actor or actress who plays in his photoplays must be the most live picture

A striking example shown in "Marry Me!" is the latest Cruze production for

So natural is each actor that a person is needed but little imagination to feel the light in Eden. The scenes of the story are experiencing the triumphs of the actor.

Florence Vidor and Edward Everett Horton with Helen Jerome Eddy and John Roche are the featured players in "Marry Me!" Caldwell's brilliant adaptation of the stage play, "The Nest Egg." The plot deals with the making of a small town school teacher



Unfortunately, the egg finds its way into a crate being packed for shipment, and John never knows that Hetty did not deliberately slip away. The years roll on as the years have a habit of doing, while Hetty patiently waits for the lover that never comes.

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According to those who have been privileged to get an advance peek at "Marry Me!", Cruze's knack of humanizing stories on the screen, his genius for balancing humor with pathos, his knowledge of rural American life, and his uncanny ability to fit a player perfectly for every role, have never before been better illustrated.

The story, adapted from "The Nest Egg" by Anne Caldwell, one of the big stage hits of a few seasons back, revolves around a lovely little school teacher whose pursuit of romance leads her into many surprising and unexpected adventures with laughable results.

In the matter of cast, even the most critical picture-goer will concede that Cruze has done his level best, since the players include such prime favorites as Florence Vidor, Edward Everett Horton, Helen Jerome Eddy and John Roche.

If you're feeling blue, need a tonic and want to laugh, see "Marry Me!"

## Sprightly Small Town Tale on Rialto Screen

A small American town, the ground on which James Cruze has achieved some of his most remarkable screen successes, is the setting for his latest Paramount comedy production, "Marry Me!", which makes its initial appearance at the Rialto Theatre next Sunday.

It is described as a wholesome and humorous story of youth and romance, charmingly enacted by a competent cast headed by Florence Vidor, Edward Everett Horton, Helen Jerome Eddy and John Roche.

The plot concerns a lovable little school teacher who writes her name on an egg which falls into the hands of a pure food crusader, thereby precipitating an avalanche of mirth-provoking events which eventually lead to a happy conclusion.

As usual, Cruze has embroidered the story with those characteristically whimsical and human touches that make it appear so plausible and believable.

In its original form "Marry Me!" was a New York stage hit by Anne Caldwell, titled appropriately enough, "The Nest Egg." The film version was written by Anthony Coldewey from the adaptation by Walter Woods.

ing down to the minute their knowledge of outside affairs is. On the other hand, a large percentage of our population in our largest city, New York, is convinced that the world is bounded by the East and Hudson rivers."

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"Marry Me!" is a charming rural comedy-romance with all the heart throbs, humor and homey thrills that one would naturally expect to find in the average American small town.

The hand-picked cast includes such well known film personalities as Florence Vidor, Edward Everett Horton, John Roche and Helen Jerome Eddy.

## Open-Mindedness Secret of Cruze's Popularity

Everybody calls him "Jim". He is the most democratic of men, the most approachable of directors. Film players consider it a privilege to appear in his productions; studio officials speak highly of him; his own staff swears by him.

He is James Cruze, famous as the producer of that mighty epic, "The Covered Wagon" and a dozen other of the screen's most notable successes.

His associates and assistants will tell you that Cruze's outstanding characteristic is his open-mindedness.

The fact that he is generally acknowledged to be one of the premier directors in the film business does not deter any player, cameraman, property man or carpenter in his unit from coming forward with an idea or a hunch that might help the picture.

"If I took the time to listen to ninety-nine suggestions and they were all worthless, I'd be just as eager to hear the hundredth one," says Cruze. "Even one good suggestion out of a hundred is well worth the trouble."

The idea for one of the best bits of business in "Marry Me!", his latest Paramount production, was suggested by Fanny Midgley who plays the part of the aunt in the film.

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"I just can't talk to them," admits Horton, "and when I come in contact with them and they start acting, as it were, I am tempted to sound the clarion call and yell:

"Be yourself, you are among friends!"

"It seems so unnecessary," adds Horton, "for the greatest charm in the world and the surest recipe for success, to my way of thinking, is naturalness."

Horton's own career bears eloquent testimony to the truth of what he preaches. His rapid rise in popularity and prestige with the picture-going public has been due to his lack of affectation and the sincerity with which he portrays every role entrusted to him.

In "Marry Me!" he plays the part of a chronic dyspeptic whose zealous efforts in the cause of pure food in-

volvement in a delightful romance with a small-town school teacher. Florence Vidor, John Roche and Helen Jerome Eddy are also featured.

## Veteran Stage and Screen Player in New Cruze Film

She's just a wee little grey-haired lady, a real veteran of the stage and the screen, and she's playing a sweet, kindly grandmother role in "Marry Me!", the new James Cruze comedy for Paramount, which opens at the Rialto next Sunday.

Fanny Midgley is her name and that name must recall a flood of memories of other days to the old timers.

Originally of the "varieties," the forerunner of our modern vaudeville, Fanny Midgley toured the world with her husband in a vaudeville act, with a record of playing in every city of the civilized globe and with the added record of translating the dialogue into eight different languages.

She loves to reminisce of the days when she was on the speaking stage with Henry Miller in "The Great Divide," with Maclyn Arbuckle in "The Country Chairman," and wistfully recalls that she was the dashing ingenue with the original "Brown's In Town" and "What Happened to Jones" companies.

As the lovable grandma in "Marry Me!", she adds another appealing characterization to the hundreds of roles she has essayed during her long and notable stage and screen career.

## Actor Registers Emotion When Cop Hands Out Razz

"Spec" O'Donnell, Paramount's youthful actor, who plays the part of a mischievous country boy in James Cruze's latest comedy production, "Marry Me!" has taken a vow never to be friendly with a motorcycle cop again. And thereby hangs a tale of woe!

"Spec," so-called because he has more freckles on his face than there are Smiths in the telephone directory, is the proud owner of an automobile known in Hollywood as a "bug", just about twice the size of a baby carriage but capable of travelling twenty-five miles an hour.

In a traffic tie-up on Sunset Boulevard near the Lasky Studio recently, Motorcycle Officer Billy Weeks sought to get order out of chaos and found in the midst of the tangle none other than "Spec" and his "bug". Making a clear passage finally, the minion of the law said to the befreckled young player:

"Drag that perambulator up on the sidewalk and keep off the street or you'll get run over."

Right then and there "Spec" proved his right to stardom by running the gamut of emotions. He registered surprise, sorrow, anger, hate, despair and humiliation.

When Florence Vidor, Edw. Everett Horton, John Roche and Helen Jerome Eddy, who are featured in "Marry Me!", heard incident they urged "Spec" give and forget, but he head stubbornly. Time suage his poignant grief he would forget, never!

Production of the film "Marry Me!"

MAKING a school teacher heroine of a motion picture produced by James Cruze in "Marry Me!", his latest Paramount comedy now playing at the Rialto Theatre.

There have been thousands of society heroines, office flapper heroines, romantic heroines from every walk of life have been transferred to the school teacher overlooked.

"Marry Me!" brings about a change in this unfortunate situation, a pretty smile makes an admirable champion for the read 'ritin' and 'rithmetic sisterhood.

be sure it takes her five years to bring the marriage hero, admirably portrayed by Edward Everett Horton, to complicating circumstances of which she has no control, rather than to any lack of ability on her part.

The story was adapted from Anne Caldwell's sparkling "The Nest Egg" and depicts the side-splittingly romantic school teacher who finds love and happiness in a rather unique way.

## Cruze Production Goal of A Film Player

On the special occasion of the opening of "Marry Me!" well as veterans a David Belasco production.

In the musical singled out by Fanny Midgley for his famous "Follies" of every pretty girl can sing and dance to adopt a professional career.

In the movies, a James Cruze production.

The Cruze idea that the actor or actress who plays a role in one of his photoplays must not act—he or she must live the part.

A striking example of this policy is shown in "Marry Me!", the latest Cruze production for Paramount.

So natural is each actor that a person watching the picture needs but little imagination to feel that he is living in Eden where the scenes of the story are laid, and experiencing the triumphs of the actors on the screen.

Florence Vidor and Edward Everett Horton with Helen Jerome Eddy and John Roche are the featured players in "Marry Me!", which is a picturization of Anne Caldwell's brilliant stage play, "The Nest Egg." The plot deals with the mirth-provoking situations that develop as a result of a small town school teacher's love for an egg.

## Cruze Uses Common Sense Methods in Film Making

An interesting sidelight on the directorial methods of James Cruze in the making of his screen productions was furnished by the noted Paramount director himself during the filming of his latest comedy photoplay, "Marry Me!", a picturization of Anne Caldwell's successful stage play, "The Nest Egg."

Florence Vidor, who plays the leading feminine role in the picture, had finished a number of sequences during which she was forced to have several crying scenes.

The ensuing scenes were in direct contrast for the reason that they were presumed to take place the next day when the clouds had lifted again.

Cruze informed she could rest up the day and they would take something else.

"Too much make up," "Too many emotions," "She's too tired," "She's too young," "She's too beautiful," "She's too good," "She's too perfect," "She's too everything," "She's too much!"



the story.





# PARAMOUNT PA

"If It's n



*An eggshell that turned out to be a bombshell!*

## HERALD

How's this for an eye-catching seat-seller!

Illustrated here is the cover of the herald on "Marry Me!" — actual size. Done in colors.

It combines novelty and class. Classy center spread with scenes and talk about this picture. Back page left blank for theatre name, etc. And only \$3.00 per 1,000.

## It's a story INSERT CARD

Insert cards are the hand of the poster family — find a dozen different for them. And they're c



## Advertising Price List

All these advertising aids can be secured from your Exchange. Send list of what you want, with check or money order.

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Three Sheet (2A and 2B).....	.45
Six Sheet (3A).....	.75
Twenty-four Sheet (24A).....	2.40

### PHOTOS FOR YOUR LOBBY

22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.80

### FOR NEWSPAPER ADS—ADVERTISING CUTS

One Column.....	.35
Two Column.....	.65
Supplementary (two column).....	.25

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Two Column.....	.10
Two Column Supplementary.....	.10
Three Column.....	.15
Four Column (Adv. Only).....	.25

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GILT-EDGED FRAMES (Size 17 x 43 in.).....	1.50
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Herald, per thousand.....	3.00
Novelty Wedding Rings (per gross).....	1.75
Cross Word Puzzle Books, each.....	.08
Window Card.....	.07
Announcement Slide.....	.15
Publicity Photos.....	.10

Trailers—National Screen Service  
126 W. 46th St., New York City  
845 So. Wabash Ave., Chicago, Ill.  
817 So. Olive St., Los Angeles, Cal.

PRESS BOOKS AND MUSIC CUES ARE GRATIS.



Window Card



Don't keep the pictures you run a secret. There's cash in the flash of peppy Paramount paper!



# ...e!" ACKS THE PUNCH

North Advertising"



## It's stored INSERT CARD

are the handy men  
family — you'll  
different uses  
and they're cheap!



EIGHT COLORED LOBBY CARDS (EACH 11" x 14")

Put the picture over the top by  
putting posters over the town.  
Here are real business-getters!





*An eggshell that turned  
out to be a bombshell!*

left blank for theatre  
name, etc. And only  
\$3.00 per 1,000.



Window Card



One Sheet Poster 1A



Three Sheet Poster 3A

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Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40

### PHOTOS FOR YOUR LOBBY

22 x 28 (Colored).....	.40
11 x 14 Set of Eight (Colored).....	.60

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One Column.....	.25
Two Column.....	.55
Supplementary (two column).....	.25

### MATS, ADV. TISING, PRODUCTION, ETC.

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Two Column.....	.10
Two Column Supplementary.....	.10
Three Column.....	.15
Four Column (Adv. Only).....	.25

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22 x 28 Gilt Frames.....	1.50
Novelty per thousand.....	2.00
Novelty Wedding Rings (per gross).....	1.75
Cross Word Puzzle Books, each.....	.08
Window Card.....	.07
Announcement Slide.....	.15
Publicity Photos.....	.10

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126 W. 46th St., New York City  
845 So. Wabash Ave., Chicago, Ill.  
817 So. Olive St., Los Angeles, Cal.

PRESS BOOKS AND MUSIC CUES ARE GRATIS.

*Don't keep the pictures you run  
a secret. There's cash in the  
flash of peppy Paramount paper!*



Colored Lobby Card (22" x 28")



Six Sheet Poster 6A







EIGHT COLORED LOBBY CARDS (EACH 11" x 14")



Six Sheet Poster 6A



Announcement Slide



One Sheet Poster 1B



Three Sheet Poster 3B



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